

Problem of the Hero of the Uzbek Children's Literature of 50-60



Literature

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Abstract

In this article vital works of the Uzbek children's poets of the 2nd half of the XX century of K. Mukhammadi, Sh. Sadulla, K. Hikmat and P. Mumina created on the basis of education and moral are analyzed. Works are studied by a comparative and analytical method. Analyses indicate that every author rendered the theme of upbringing in various aspects. Scientific conclusions are drawn on lighting moralizing and educational value of children's literature.

Having observed the history of Uzbek Juvenile poetry, we evidence its activation in the 50-60s of the XX century. If this period is the creative apogee of the eminent representatives of juvenile poetry as Quddus Mukhammadiy, Shukur Sa'dulla, Ilyos Muslim, Qudrat Hikmat, Pulat Mumin and Tolib Yuldosh, then it is the inception of young and talented poets such as Yusuf Shomansur, Miraziz A'zam, Eson Rahimov, Tursunboy Adashboev and Anvar Obidjon appearing in the juvenile poetry with great passion and ardency. As a proof of our opinion we can provide a poetry collection, published in those years, which are: Q.Mukhammadiy's «*Qanday bulmogim kerak?*» (How should I be?) (1960), «*Juda qiziq, juda chiroyli*» (Very interesting, very beautiful) (1961), «*Ona-bola mehri*» (Mother-and-child gentillesse) (1963), Sh.Sa'dulla's «*Dastyor qiz*» (Assisting girl) (1960), «*Sening alboming*» (Your album) (1962), «*Ozoda*» (Cleany) (1964), I.Muslim's «*Oyhon and Rayhon*» (1964), «*Kurik*» (Seeing) (1969), Q.Hikmat's «*Alisher and a book*» (1962), «*Ilonshoh va uning amaldori ari haqida ertak*» (A Fable on a King-snake and its nobleman a Wasp) (1963), «*Soatjonning soati*» (Watches of Soatjon) (1964), «*Toshbaqalar hujumi*» (Tortoises assault) (1965), P.Mumin's «*Endi adashmaydi*» (No more mistakes) (1964), «*Rahmatga rahmat*» (Thanks for thanks) (1969), «*Eson and omon*» (1971), T.Yuldosh's «*Koptok nega qochadi?*» (Why does a ball run away?) (1970), Yu.Shomansur's «*Oydan kelgan bolalar*» (Kids from the Moon) (1964), M.A'zam's «*Aqlli bolalar*» (Knowledgeable kids) (1969), E.Rahimov's «*Qushlar bizni olqishlar*» (Birds salute us) (1961), «*Qirq dovon oshgan botir*» (Knight overwhelmed forty swells) (1964), «*Qushaloq bahor*» (Twin spring) (1970), T.Adashboev's «*Arslonbob sharsharasi*» (Arslonbob's waterfall) (1969) and others.

Since juvenile literature is in charge of up-bringing of a young generation, its aim is to commend a young reader towards justice, enlightenment, patriotism, love-affection and love towards beautifuls. If so, one of the vital function of the juvenile literature is to create a positive character, who accumulated all positive features peculiar to perfect man-kind either an image of its opposite «lazy», «non-achiever», «lazy», «spoiled», «stubborn» kids and to provide mutual comparisons of the both types to the young readers.

If we look through the literature of the 50-60s, we evidence a huge attention paid towards self-conduct and enlightenment peculiar to the juvenile literature. First of all, let us divert our attention towards analysis of poems, dedicated to the issue of self-conduct. Heroes of Shukur Sa'dulla's «*Shalabbo*», «*Anqow*», «*Ivirsiq*», «*Injiq*», «*Bizning oyna*» poems are "popular" among their coevals for exactly their negative features. If one of them wanders in the street, with wet socks, licking ice as-if ice-cream, appropriately named as "Shalabbo", second one is too gaper, never looks forward, walks staring at sky «*ammamning buzogi*» (my aunt's calf).

Siddiq, a hero of «*Ivirsiq*» (Untidy), is always late in the morning due to his inordinacy:

*Paypaslaydi damba-dam,
Qayda shimi, paypog'i?
«Ivirsiq»ni bosar g'am,
Kurinmaydi qalpog'i.
Aytganday, qamarini
Qay tomon otgan ekan?
Ruchka, kitob, daftari
Qaylarda yotgan ekan? [5, p. 60]*

In the example of pupils like Siddiq, who never plans his work, makes them by-halves, squandering time in the street, an author teaches young readers to be pure, accurate and duly plan their time. A work is valuable with simplicity of its language, moderation of rhythms, subsequence of events, coincidence of a fable and shape. Precisely, reiterative usage of 5 sounds as *kerishar-kirishar*, *uynagan-uylagan*, *uradi-turadi*, *yulida-qulida* within the poem, spare rhyming of a poem at «ab-ab» style strengthens as its sonorousness and notion, so that its literal complication. A hero of «Anqov» (Gaper) poems, as he would follow his mother, instead of looking on the ground, gazes on the sky and does not notice his "*kalish*" (foot-wear) blot with water. Cars stop as he slowly crosses the street, being happy a policeman whistling instead of being wide-awake - indicate him to be that callous. Author presents such shortages in the kid's character by means of warnings, not by didactics, but by indicating these "dodges" as in the "mirror".

Quddus Mukhammadiy's «*Ravshanjonning kuli tilga kirdi*» (Ravshanjon's tongue has touched is hand) showcases man-kind's eating culture and rules. Those people who do not follow simple rules of cleanliness and health hygiene gradually earn various sicknesses. Since Ravshanjon, poem's hero used to eat with hands though there would be a spoon:

*Qachon kursand qul, yuz yog',
Ust-boshlari dog' edi.
Pashsha, chivinlar unga
Hazilkash urtoq edi [7, p. 138].*

Continuous friendship with wasps, flies, undoubtedly, leads one towards sickness. Enmity with these insects requires cleanliness and purity. Poet implies as if Ravshanjon's slave has got more idea on the things Ravshanjon is far away of, and makes him (Ravshanjon) speak. As a result, pledge of the slave spreads around the neighborhood and gets Ravshanjon shamed. Q.Mukhammadiy's «*Bir anqovcha*» in difference with Sh.Sa'dulla's «*Anqov*» blunders and falls down on the straight road, and gets clour on his fore-head. But after getting his head wound trying climbing he becomes responsive, he drops being not only dissipation, but laziness as well. Though the both works are equal in their concept, of a revealing character, in a humorous pathos, with an educative aspect, both the authors composed in their own style and utilized literary means in the own manner. Similarities are also in that both the poets have not named their hero, if only Q.Mukhammadiy's hero becomes more responsive by the end of the work in difference with Sh.Sa'dulla's character. Whereas Sh.Sa'dulla leaves a reader a choice to make conclusion upon the story.

A poem by Quadrat Hikmat "*Kim kuchli?*" (Who is stronger?) describes utilization of the word "*kuchli*" (stronger) in a specific meaning, i.e., physical either mentally stronger. He precisely describes who among the pupils of both type - "wallop" Ahmad and excellent-pupil Gaffor avails respect among their class-mates. Even

though Ahmad is physically strong, he would always scuffle to all, defeat after-born, brawl for any minor things - this is why he is always accompanied by gaper children alike him. Their performance is not that good. Excellent-pupil Gaffor is his contradiction. Even though they are age-mate, due to the respect and esteem towards Gaffor and passion alike own brother is in that Gaffor is polite and open-handed to everyone. One of the features peculiar to the kid is presented through positive apprehension of the commendments by other persons. Thus, young reader tries to become excellent-pupil like Gaffor in the poem, with a exemplary behavior - this is one of the main aims of the juvenile literature. Initial aspect of the work is to encourage a reader towards upbringing and enlightenment by means of comparison of the two opposite characters. Poet's "*Tantiq*" (Lazy) poem presents shortages such as self-conceit, laziness, carelessness towards education and deceit of a boy named Bahob, who is a beloved of his parents. Being a spoiled son of his parents, Vahob puts on a new suit, «as proud as Lucifer», even does not greet his friends, when he comes back home - his mother would put off his shoes, disorder in his study room - these are the main traverses of the poem's plot. As described in the work as «*Ishga buyin yor bermas*» (Neck is not suitable for work), there is intimation in the poem towards jocose comparison of tall people to be called as "*mirzaterak*" (poplar). Utilization of the word "*uchadi*" (flies) in the stitches as «*Kino desa uchadi - Uqigani ogrir bosh*» (flies to the cinema and gets head ache at study) not in its initial meaning, indeed in its secondary meaning, serves, on one side, for increment of the works' artistry, on another side, for simplification and alignment of the work's language. Author takes all of these features as simpler, presents gaper kids to themselves as their reflection in the mirror in the example of Vahob. Having read this book, a reader will be eager to eliminate the present either swelling shortages in order to avoid public mockery. As our nation says: «*Sunggi pushaymon - uzingga dushman*» (Last regret - is an enemy). Poet modifies national wise saying and writes:

*Unutmasin shuni ham
Dars chog'ida satanglar.
Eldek sanqib ohiri
Vaqt utgach attanglar* [8, p. 32].

According to M.Qushjonov, Academician, «there are three main circumstances wended by the hero in the juvenile poetry: kid – school, kid – family and finally, mutual relations among kids» [6, p. 87]. Thus, heroes of the juvenile poetry mainly wend in these three circumstances. In the Q.Mukhammadiy's «*Dum*» (Tail), «*Tirik ulik bulma, uglim*» (Dont be alive dead, son), «*Qoravoyning shu ishi tugrimi?* » (Is Qoravoy right?) heroes are presented in the kid-school surrender. All of these heroes are bored from education, eager to play outside, lazy to do homework, slackard kids. It is known that kids become "callous" hearing the same "*darsingni qil*" (do your homework), "*uqishingni uqi*" (read your books), "*a'lochi bul*" (be an excellent pupil) as in the school, so that at home. Having read a famous «*Dum*» (Tail) where a hero has got a tail, it is natural that a reader will immediately try to not acquire a tail, as not a single boy is capable to bear such a disgrace. But poet precisely cognizes that though Turgunjon's tail is harmful, real "tails" are not so, real tails has its own functions and underlines necessity to get rid of such a harmful "tail". As a result, a reader obtains a sense of aversion towards «B score», he shall try to study good, get high marks and to avoid Turgun's condition. If to pay attention, «in order to showcase the chosen material in other manner, to make it more interesting and laughable in comparison with his other works, poet finds a mysterious bundling. This bundling happens to be bit conventional and fabled, also serves for accumulation of the work's events into one single spot» [2, p. 44]. In the poem «*Tirik ulik bulma, uglim*» (Dont be an alive dead, son) an author creates a figure of "tirik ulik" (alive dead), "*kichkina teknhur*" (little encumbrance), "*kulmak*" (puddle) pupil, though he is «*turt muchali qilichdek*" (sturdy) child. As a friend of the children, poet appeals them not to be callous towards education, warrant devoir towards parents and be next to comrades by means of composing "harsh truth" poem in order to eliminate shortages in their characters. Q.Mukhammadiy in his "*Qoravoyning shi tugrimi?*" (Is Qoravoy right?) creates a figure of suffering Vali, a

friend of whose Qoravoy had torn Vali's book. Author tries to showcase a scrupulous labour, sources spent, necessity to keep the book in a proper condition for the future generation by means of disputes between two opposite characters. Qoravoy's apathetic relations towards books, disrespect towards others' efforts as:

- *Senga ne alam qilar,*
Uzingnikimi edi?
Maktab kutubhonasin,
Kitobi-ku bu dedi,- [7, p. 123]

are the reasons for Valijon to emote and suffer:

Har kitob olgan bola
Oz-ozdan yirtaversa,
Mingta quldan utganda,
Uzing aytgin ne busa?
Ming birinchi bolaga
Kitob kerak emasmi?

Book helps us to discover the world, learn past and leave traces in future. It is a incubus to imagine world without a book. If to pay scrupulous attention, Qoravoy and Valijon are friends, thus age-mates. But their world-view and characters are totally different. Vali's reproaches given to Qoravoy are like advices given by adults to children. «But, sometimes children say such words, propose such suggestions - one is unable to evaluate them. This is why it is a huge responsibility for a writer to clarify the border, where the world of children and the world of adults unite and separate» [3, p. 146]. One of the main features of this poem is that it embraces parallel increment of attention towards a book - source of knowledge and wisdom along with value of labor. A change in Qoravoy's character - from his egoism shaping within him being replaced by unity. If so, in today's age of rapid development of technologies, appearance of electronic version of books, it will not be a miracle if there would appear children, who would make corresponding conclusions upon the poem, preserving and taking care of books like Vali.

If Q.Mukhammadiy's "non-achievers" obtain "tails" and «alive turns dead», his disciple Quadrat Hikmat's heroes, in difference with abovementioned characters, try to escape from "D" grade. There are a plenty of conventional life-beings or objects equalized to the human-being with their actions and deeds. Such amazing cases, based on personification style, compel kids for thinking. In Q.Himat's "*Men ikkidan qanday qutuldim?*" (How could I get rid of my D?) poem one can evidence utilization of a style called as "tashkhiz" (diagnosis) in the poetry - a style of personification of a spiritless object, where he presents «*ikki*» (*D grade*) *grinning, athwart, frown, escaping, staying like a slutterer, chasing after the pupil*. A pupil uneager to do his homework would not understand, why this "D grade" chases him so much. This pupil, who never does his homework, will think over various ways to get rid of this "D Grade". But unfortunately, there won't be solution like reading books or doing homework. Author presents as if a pupil and "D grade" play catch up with each other like people:

Tutib keldim qaysarni,
Turar uhshab duduqqa.
Bog'lab oyoq-qulini,
Tashlavordim quduqqa
Ammo uning qopqogin
Unitibman yopishni.

*Chiqib yana ketimdan
Jadallatdi chopishni.
Sirtmoq solib bo'yniga
Ushlasam bog' oldida,
Alahsirib bezori
G'oyib bo'ldi qoldi-da...[8, p. 37]*

There is no doubt that a person, having this lines read, will abstain from laughter. Hence some would make a corresponding conclusion for themselves out of this laughter. A pupil, who can not get rid of that "D grade", would come home with eyes full of tears, and then would do homework intensively as a result - would not encounter "D grade" again. Actually, author's main idea is to encourage pupils to be smart rather than searching for various excuses for the same. The difference of the present poem from others is that the author indicates the resolution of the work's knot precisely in the poem itself. In order to eliminate the shortages in the character, poem's hero, actually, struggles with himself. Considering that "D grade" is a personified figure, we evidence the author masterly utilized representative means in order to convey own idea to the reader.

There are lots of poems appealing for enlightenment and knowledge belonging to Ilyos Muslim, another eminent representative of the juvenile poetry of the 50-60s. Poems as «Bular asl bolalar» (These are real kids), «Ikkichi mergan» (Non-achiever shooter), «*Mashmasha*» (Turmoils), «Maktabim» (School of mine) are amongst this. Since juvenile poetry is considered to be the most important means of upbringing, it is natural that its basics would consist of works of educative aspect. Turgun, a hero of «Ikkichi mergan» poem is not only a "non-achiever", he is also a gutter-child. In this work an author masterly uses personification style and makes streets and bulbs speak:

*Eshiting, ey haloyiq,
Uquvchiga noloyiq,-
Ish qilyapti Turgun deb,
Lampochka suzlar hadeb.
Lampochkaning suzini
Shunda tasdiqlar kucha:
- Charaqlagan yuzimga
Turgun tosh otdi kecha.
Mana bugun kursangiz,
Tor kuchangiz qorong'u [1, p. 70].*

Author pays attention to backwardness of education of a child, always straying in the street and mind full of detrimental thoughts. Ahmad, hero of «*Mashmasha*» poem had sunk into soccer. Instead of doing homework, though his score-sheet is full of "d", he is always busy kicking ball in the street. Due to Ahmadjon, there is not a single unhurt window in the hood. Whole neighborhood is discontented with him. From the above-mentioned heroes as Turgun and Ahmad, author appeals children to partially abjure from games, to dedicate more time for education by means of underlining negative features of the heroes. The reason both heroes to be "non-achiever" is in their irresponsibility towards education. Thus, by personifying simple bulb or a ball, author appeals pupils to get high marks and justify a name of a pupil to the basic concept of the work.

As a conclusion we may note that, notwithstanding a positive either negative character of the hero in the poetry of the 50-60s, it served for upbringing of children in the spirit of self-conduct, love towards books and enlightenment. Analyses indicate that every author rendered the theme of upbringing in various aspects. If poems by Sh.Sa'dulla, Q.Mukhammadiy appealed basically for purity and cleanliness, then Q.Hikmat's works reveal

few negative shortages of a character. Having read any of these books, a reader would see his/her age-mates, get impressed by their positive or negative features and make a corresponding conclusion for himself. Provision of the human features to the reader not in the shape of advice either didactics, but hence in the form of a concrete event is the main advantage of the works analyzed above. Insofar, to quote V. Belinsky «It is not enough to acquire a good-will in order to become a juvenile writer. Books dedicated to children are written with an educative view, whereas upbringing is a great work. Human's destiny is resolved by his upbringing» [4, p. 240].

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